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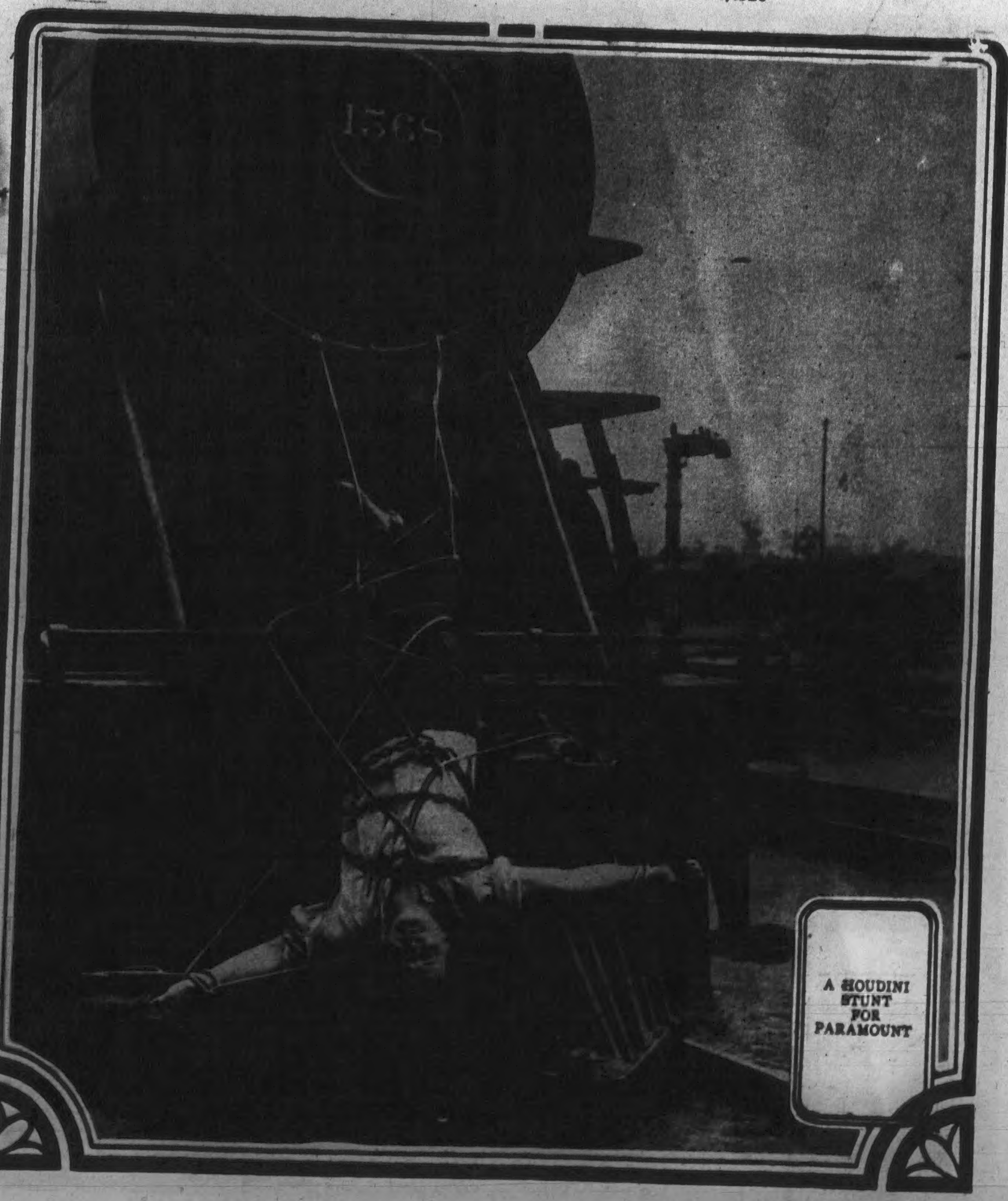


A HOUDINI STUNT FOR PARAMOUNT

ONCE TO EVERY WOMAN

She studies in Milan and is assured of a career as well as the admiration of Juillantimo, wealthy, ardent and hansome.

Aurora Meredith (Dorothy Phillips) is the star graduate of her High School class. She wants to become a grand opera star. She neglects her parents, who dote on her.

As she is about to make her debut on the New York opera stage she is confronted by Juillantimo.

Juillantimo, who has lent money to Aurora and whose insulting proposals have been rejected, threatens her with death if she leaves Italy.

Juillantimo fires at Aurora from a box while she is singing but misses. The shock leaves her voiceless.

To give Universal satisfaction it must end this way—back home, a school teacher and engaged.

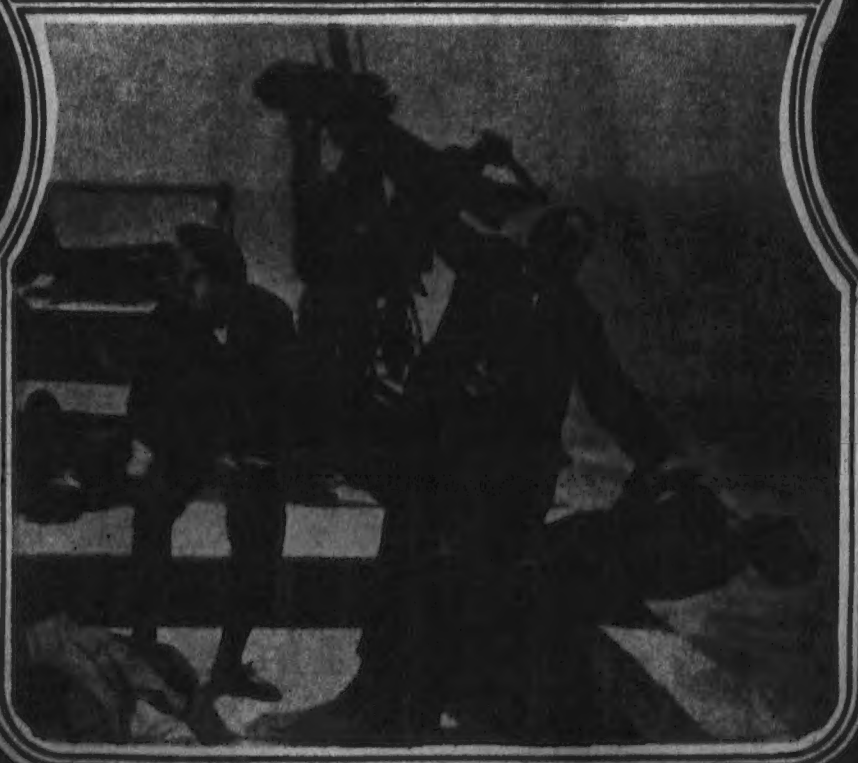
When Aurora returns home, disillusioned, her voice gone, she finds only love and tenderness.

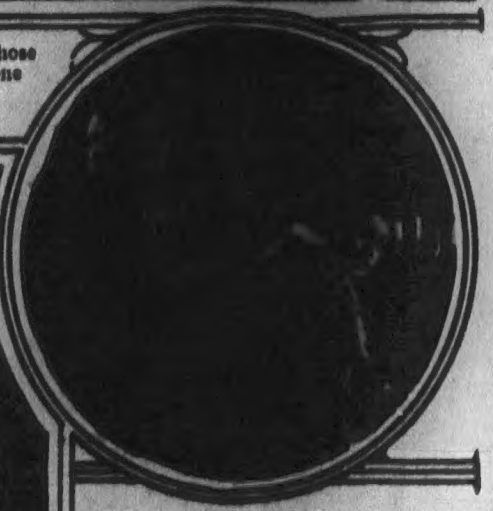
At her mother's death bed Aurora finds her voice again, and sings the former's favorite, "Ben Bolt"

DEAD MEN TELL NO TALES

Naturally there has to be one live one in this forthcoming Vitagraph photoplay, whose character is well illustrated by this page of pictures. Your toes are going to be in one constant curl and your hair in a state of suspended pompadour. The man on the raft is the sole live one except the villains, after the hand-tooled shipwreck.

One of the sub-villains, Rattray, and the girl for love of whom he throws in his lot with her step-father, same being Santos, chief villain. But sub-villain doesn't get her. The man on the raft is eventually the lucky wight.





The man from the raft and Santos's step-daughter are trapped while trying to escape. If they escape the jig is up and the noose down.

Rattray, the love-villain, has in turn been trapped by the police but he's handy with a poker and has a perfect defense against the shot gun in the rear.

Santos, wearing the Tam o'Shanter is superintending an increase in the death rate.

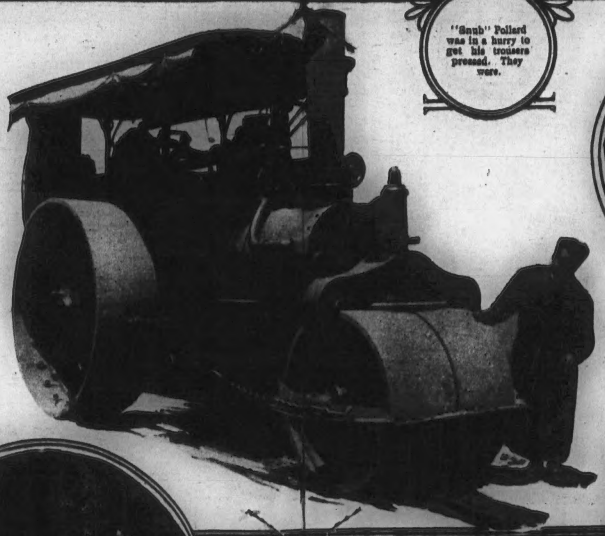
Jose who serves Santos—at the last as executioner. Even then Santos takes Jose with him.

Rattray is still fighting the plain clothes men, one of whom is about to take a severe drop and disturb the musings of the dreamer by the fire-place. Santos is defending the rear.

Even Jose succumbs to the plain clothes woman. Only Santos is free. He is captured before he can pull trigger.

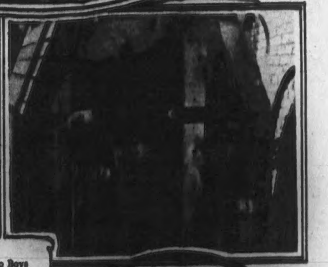
Alice Joyce looks the "Sporting Duchess" in this given pose with the youngest member of her company.

Ruth Roland says a woman can actually wear these in bed and be comfortable.



"Snub" Pollard was in a hurry to get his trousers pressed. They were.

Goodness, how Buck Jones has grown! His head tops the first story of his Hollywood bungalow and is on a level with the telephone wires. He'll tower above the roof if the camera man continues his tricks.



Two Boys and a Dog from "The Soul of Youth".

Julio and Marguerite, two of the leading characters in the screen version of "The Four Horsemen".

Earle Williams adventures into Poppy Land in "The Purple Cipher".

There is only one Ne[illegible]ve and she is temperamental in her backgrounds as well as her moods. Hence in Madam Peacock, in which s[illegible]comes from a scullery maid into a gorgeous stage beaut[illegible]he has a peacock background, illustrated by an artis[illegible]n worked during a nightmare.

Nazimova as a kitchen mechanic.

Roy Brooke is afraid the weight of the blow Mildred Davis is about to strike him will break the machine and muss up his hair.

In the screen version of the "Four Horsemen of the Apocalypse", as in the novel itself, the best is the description and characterization by Ramon of Argentine life and Don Madariaga, the rough riding, masterful lord of thousands of acres, who has a sweetheart in every village.

If you saw the Stage version of "Polly With A Past", you'll remember how Ina Claire turned a lampshade into a perfectly stunning Paris hat. She does it again in the movies.

It's hard to tell whether May Allison [illegible] the cat or the rat May Allison in the expression of contempt [illegible] dominates their features.

Mary Mecquisi, leading woman for "Snub" Pollard, wasn't satisfied until she had prevailed on him to ride her about in a Jinrikisha. After "Snub" had experimented with various holds on the shafts and demonstrated that he couldn't hold a regular job at that sort of thing Mary said she'd had enough of "giddyap-whoa" rides.

Tom Mix in the Bohemian cozy corner of his Hollywood bungalow. The room is filled with trophies, prizes and gifts which the Fox star has won or received from admiring friends. You may suspect, after a look at the walls, that Tom is fond of horseback riding and is a handy man with a gun.

CENTRE
PAGES

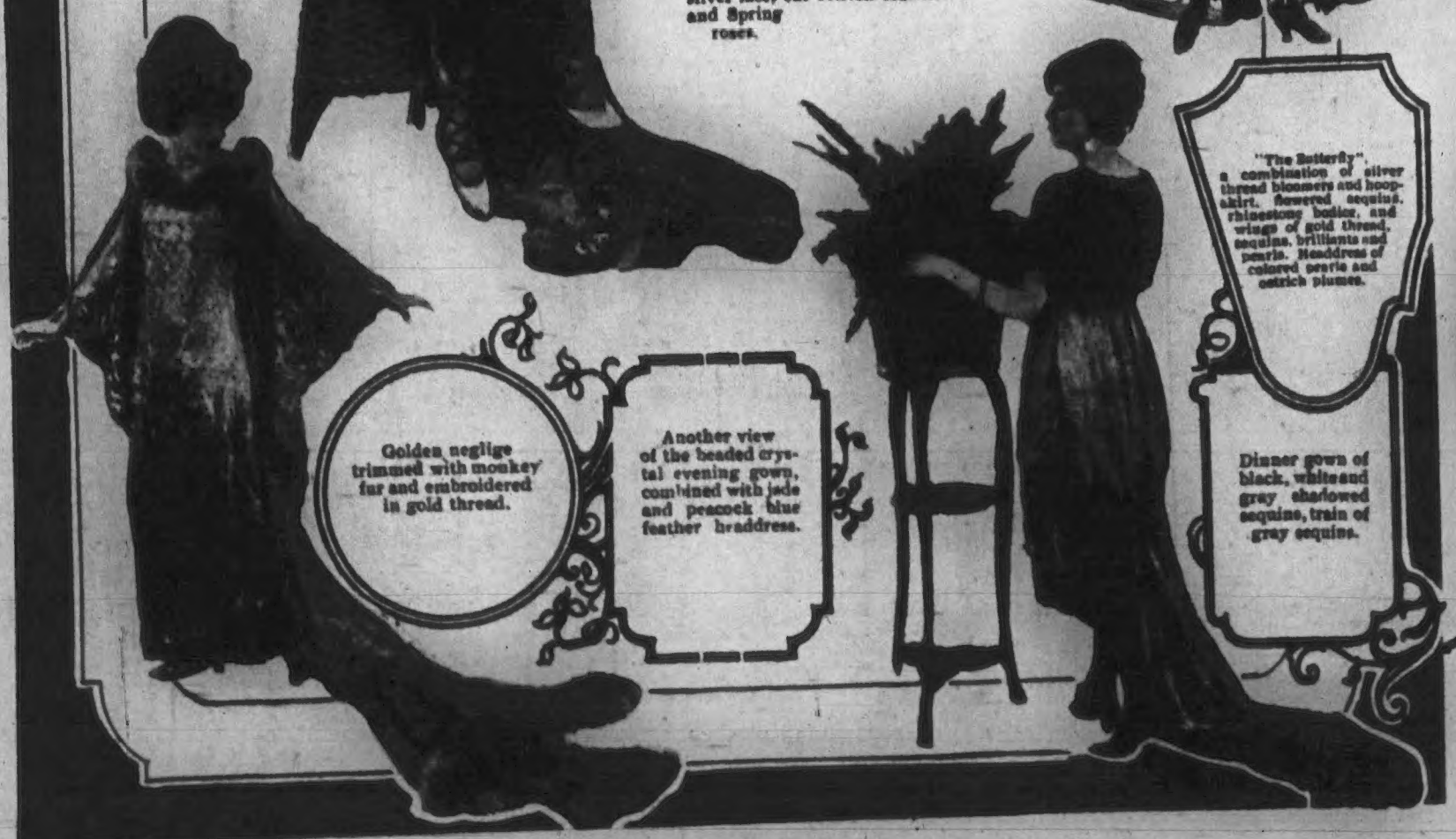
AGNES AYRES' REALART FASHION SHOW.

The foundation is lemon yellow changeable satin. A real lace robe, beaded in pearls, forms the top drape and finishes the train.

Evening gown of beaded crystals, inlaid gold sequin design, trimmed with black monkey fur and mole.

Dinner Gown, American Beauty rose brocade, silver background; train and drape of shaded chiffon.

Green and silver changeable metal cloth, trimmed with silver lace, cut ostrich feathers and Spring roses.



"The Butterfly", a combination of silver thread bloomers and hoop-skirt, flowered sequins, rhinestone bodice, and wings of gold thread, sequins, brilliants and pearls. Headdress of colored pearls and ostrich plumes.

Golden negligé trimmed with monkey fur and embroidered in gold thread.

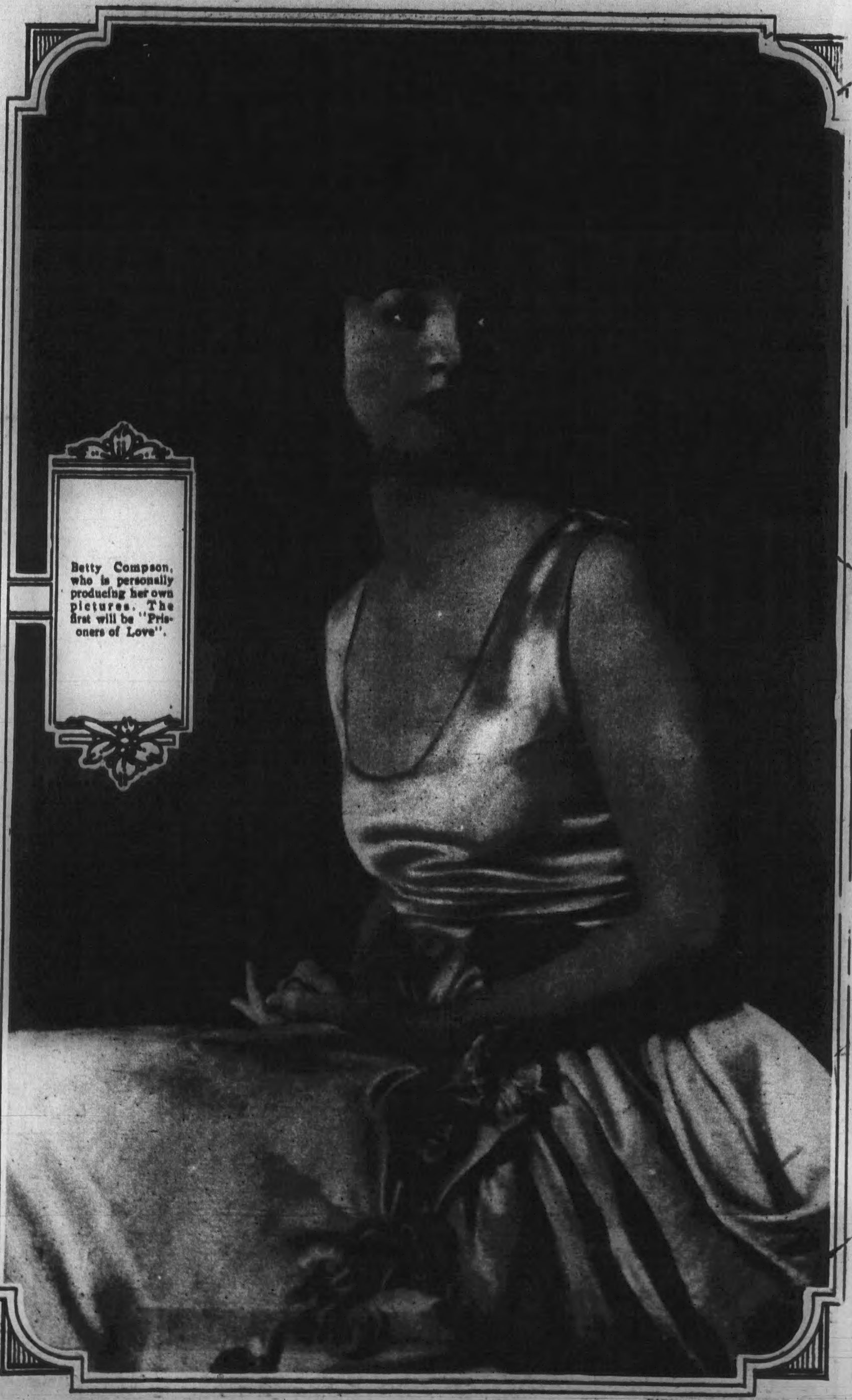
Another view of the beaded crystal evening gown, combined with jade and peacock blue feather headdress.

Dinner gown of black, white and gray shadowed sequins, train of gray sequins.

Greek Muse and Modern Jazz

Mildred Davis and Pickaninly Sammy in the "Pussyfoot".

Dancers of Ancient Greece. Portrayed by Margaret Loomis, the Paramount Player.



Betty Compson, who is personally producing her own pictures. The first will be "Prisoners of Love".

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